

Famous Artists Course for Talented Young People

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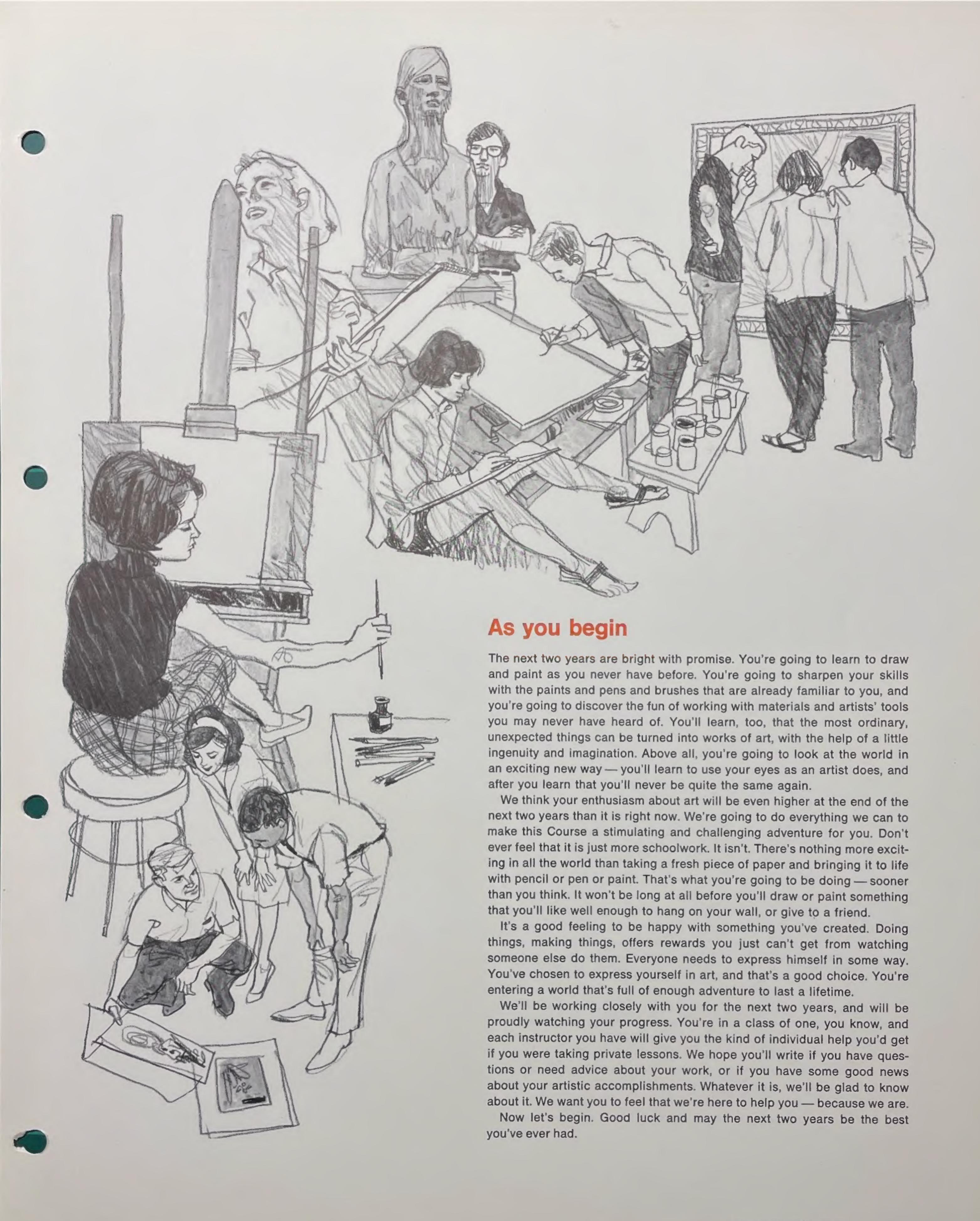
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Jon Whitcomb

Your Faculty



**Austin Briggs** 

Here is your Guiding Faculty — a group of thirty-five highly

successful artists whose works hang in major galleries and

museums all over the country, whose names you often see in

magazines and newspapers. All of them have brought their

talents and experience to the unique home-study method of

Among them are eleven of the School's founders. When

these men offered their first art course two decades ago, the

response was far more enthusiastic than even they had

expected. People applied from all parts of the country, from

cities and villages and farms. They were old people and

young, housewives, ministers, people with time on their

hands, busy professional people, practicing artists who

wanted to learn more, lawyers, teachers, doctors, all sharing

the same desire — to develop their talent in art. Some

wanted to study to become professional artists, others

wanted to learn to paint and draw for the fun and enrich-

Today there are people in every state and in fifty-four

foreign countries studying with the Famous Artists Schools.

Among our graduates are scores of people who have gone

Through the years many young people like you asked if

they, too, could study art with us. As their number grew, the

Guiding Faculty decided to create a course designed espe-

cially for young people, slanted to their interests and em-

bodying the same sound approach to art training that has

made the Famous Artists Schools so highly respected. That

is how the Famous Artists Course for Talented Young People

The members of your Guiding Faculty share a deep sense

of responsibility to you. Their experience and knowledge

have helped shape this Course; it is their hope that it will

give you a head start in your life as an artist if that is what

you aspire to, and a deeper appreciation of the works of

great artists of all times. Most of your Faculty started as

artists when they were in their teens. They know, from per-

sonal experience, how important it is for you to follow a

course of training which will open your eyes now to the

many directions one can take in the broad field of art. They

hope, with this wide background they are offering you, that

you'll discover and follow the paths that for you are the most

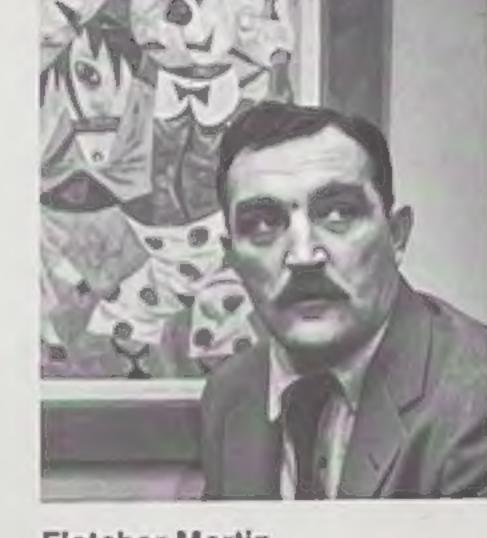
ment it could bring to their lives.

on to become successful artists.

art training developed by the Famous Artists Schools.



Bob Peak



Fletcher Martin



Dong Kingman



Al Parker



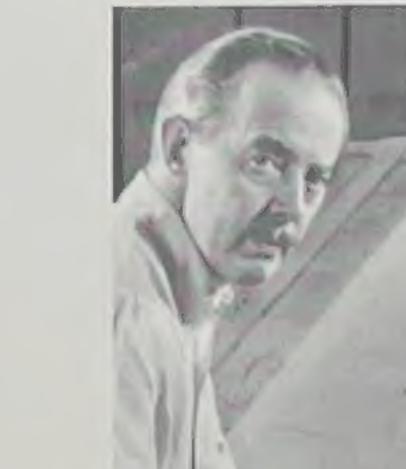


Joseph Hirsch





Whitney Darrow, Jr.



Fred Ludekens



Al Capp



Ben Shahn



interesting and exciting.

was born.



Lorraine Fox

Arnold Blanch





Robert Fawcett





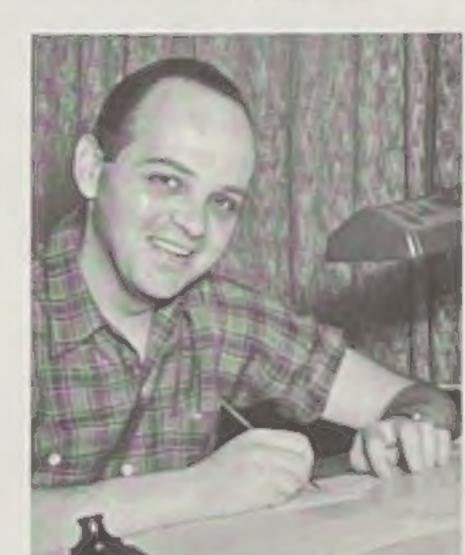
Franklin McMahon



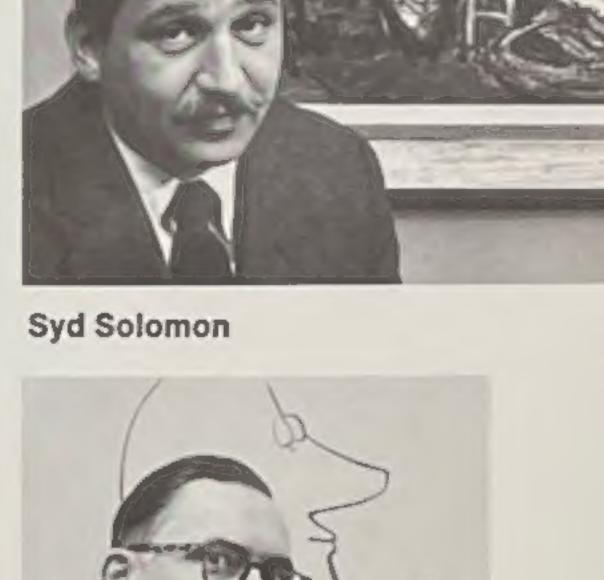
Ben Stahl



Will Barnet



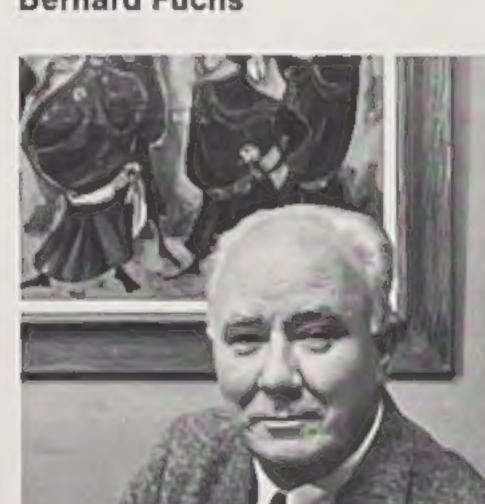
Dick Cavalli



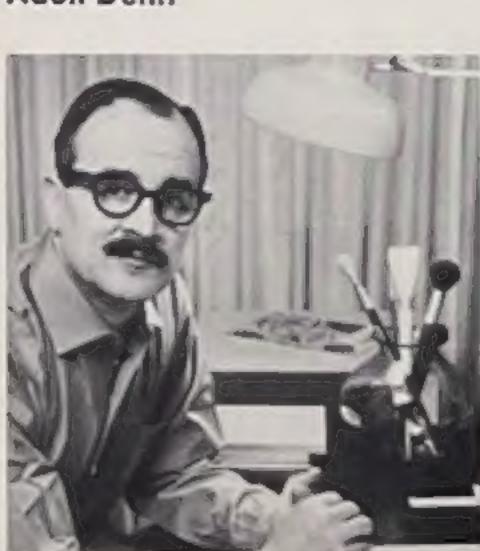
Virgil Partch



**Bernard Fuchs** 



Adolf Dehn



George Giusti



Peter Helck



Rube Goldberg



Harry Haenigsen

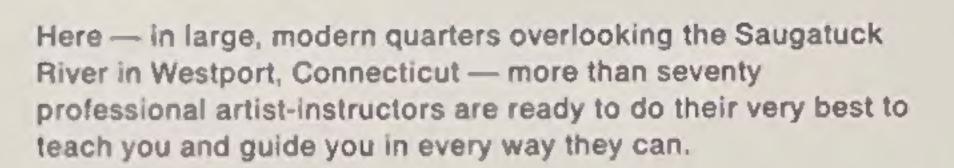


**Barney Tobey** 



Willard Mullin

### Your School







Stevan Dohanos



Milton Caniff



Doris Lee

### Your assignments

As you leaf through the pages of your Course, you will see that there are in each section practice exercises that are part of the text. An example of such a practice exercise can be found on page 9 of Section 1. You should do this practice work as you study that portion of the text. It is *not* to be sent to the School for evaluation. The practice work in the text is designed to help you gain confidence and experience by working out simple exercises relating to the information in each section. In developing your artistic skills, nothing in the world takes the place of practice.

You will find the directions for the work you are to mail to the School on separate assignment sheets. Each assignment sheet identifies the area of the text you are to study. It tells you also how to prepare and complete the work you are to send to the School for evaluation. Do the assignment work only after you are sure you have spent enough time studying the text and doing all the practice work. Do the best you can on these assignments, but remember — we don't expect perfection. Try to strike a balance with your time. Don't gloss over your assignments, but don't spend so much time with them that your work loses its spirit. Use your schedule to pace yourself. If you feel you need to do something over and you have the time, by all means do it. On the other hand, sometime you may be inclined to redo or throw away a drawing — and that could be just the time to send it in for our help.

When we see your work, we can tell you what you've done well and perhaps how you might have done it even better. We can spot weaknesses, too, and show you how to correct them.

#### How your work will be criticized

We're going to do everything we can to help you develop your artistic skills in your own way, according to your abilities and your goals and aims. Each assignment you send to us will be considered as one step in your individual progress. While we'll be watching for indications of how well you've understood the points covered in each section, we'll be most concerned with the way you have used your own imagination and talent. Your unique abilities and your own strong feeling are important to you and, therefore, important to us. Constantly as you progress through the Course, we'll encourage you in your efforts to try your wings. For instance, if you seem to have a special feeling for color, or design, we'll try to show you ways to use your natural abilities more effectively. We don't want you to ever think that we are being rigid or absolute — there is no absolute in art. While you're learning and mastering the basic techniques of painting and drawing, we'll encourage you to seek your own style, your own ways of expressing yourself through art.

Our criticisms, then, will emphasize the positive aspects of your work while at the same time pointing out to you its weaknesses and helping you correct them. There may be times when you think a criticism is too harsh, but please remember, we don't mean it to be that way. We're here to help you and we wouldn't be doing you much good if we didn't tell you the truth. If your work deserves praise, we will be overjoyed to praise it; if it shows weaknesses, we know you'll want us to help you seek ways to improve.

### How your work will be graded

When grading your assignments, we will purposely reserve the highest marks for very exceptional work. We know you are serious in studying this Course, and want an honest and fair appraisal of your pictures. It would not be to your advantage if we coddled you by giving you higher grades than you deserve. Please take our suggestions in the spirit in which they are given, remembering that our only desire is to help. We will grade your assignments as follows:

- A Excellent
- B Above average
- C Average
- D Below average

If you receive a low mark on one assignment, it means only that you had difficulty with the particular subject. It does not mean that you are basically a poor artist. Every artist finds that certain subjects and certain mediums are more congenial to him, while others are more difficult. You will find, too, that you do much better in some assignments than others. If you sincerely want to broaden your ability to handle all kinds of painting problems, you will learn a lot from each assignment regardless of how easy or how difficult it is.

#### Your schedule

To get the most out of this Course, set up a regular schedule for yourself. Choose a time that fits best into your routine, and then try to stick to it. Go to your drawing board at the same hour — every day, if you can.

#### Where will you work?

You may want to fix up a little working corner where you can keep your equipment handy, in some order that makes sense to you. That's a good idea; but if such a place isn't available in your house, don't worry about it. One of the nice things about painting and drawing is that you can set up your materials wherever you want to, without much time and fuss. There are several good methods of working. One is to set the drawing board in your lap, resting it at an angle on the edge of an ordinary table, like the one in your kitchen. You'll have room on the rest of the table for your working materials. Another good method is to prop the drawing board on the table by placing books or similar objects under the back of it. A small table about thirty inches high, possibly with drawers in it, makes an excellent stand and storage space.

You may also find it helpful to hang or nail a bulletin board someplace handy. (A piece of thick, soft compressed fiber-board is an inexpensive substitute.) On it you can tack reference material you need as you draw. Keep a wastebasket handy.

#### Lighting

Reams have been written about the artist's "north light." This was important before the days of electricity because artists could work only during daylight hours and the cool light from a north window was the most constant light source available.

Nowadays the important thing is to have enough glare-free light to work by. If a window is not available or you are working at night, an ordinary 150-watt bulb will be fine. Be sure that your source of light is placed properly. All light should come directly from your left, if you are right-handed (or directly from your right, if you are left-handed). This is very important — you won't want your hand or body to throw shadows on your work.

In short, do the best you can to make your working setup convenient and comfortable. But don't waste time and energy worrying if it isn't perfect. As you know, many fine works of art are created in circumstances that are far from ideal. Michelangelo, after all, painted the ceiling of the Sistine Chapel lying on a scaffolding on his back. The only really important thing is that you draw and paint as often as you can, and that you do it with joy.

### Your progress schedule

The two years you have to complete your Course may seem like a long time to you now, but it isn't really. Divide it by eighteen and you'll see that you have a little less than six weeks to complete each of the assignments. That includes the practice work you'll need to do before you begin the assignments you'll send to us for criticism.

The chart below will help you budget your time. Begin right now by entering a target date for each assignment in the "Date I plan to mail assignment" column. Then go right ahead with the first section, and keep to your schedule.

When your criticized assignment comes back to you, enter your instructor's name, your grade, and the comments he makes about your work that you want to remember. Hang the chart on your wall — in plain sight. It will remind you to get to work if you should begin to fall behind.

DATE I PLAN TO MAIL ASSIGNMENT	INSTRUCTOR	GRADE	REMARKS
	TO MAIL ASSIGNMENT	ASSIGNMENT INSTRUCTOR	TO MAIL ASSIGNMENT INSTRUCTOR GRADE

DATE GRADUATED \_\_\_\_\_